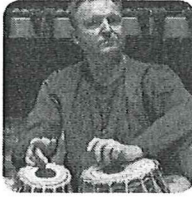


CD 2006 -- 50

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

Friday, September 29, 2006
7:30 pm. Walter Hall

Faculty Artist Series
Presents

To be sung upon the water

Lorna MacDonald, soprano
Peter Stoll, clarinet
Cameron Stowe, piano

PROGRAM

Franz Schubert

Auf dem See (Goethe)
Wohin?, arr. Weston
Am See (Bruchmann)
Auf dem Wasser zu singen (Stollberg)
arr. von Lvoff/Stoll

Dominick Argento

(poetry by William Wordsworth)

To be sung upon the water
Prologue: Shadow and Substance
The Lake at Evening
Music on the Water
Fair is the Swan
In Remembrance of Schubert
Hymn near the Rapids
The Lake at Night
Epilogue: De Profundis

INTERMISSION

Béla Kovács

Hommage a Carl Maria von Weber for
Unaccompanied Clarinet

R. Vaughan Williams

Three Vocalises for clarinet and soprano
Prelude
Scherzo
Quasi menuetto

Donald Cook

From *Newfoundland Folk Songs*
for voice, clarinet and piano
Lukey's Boat
The Banks of Newfoundland
Jack was ev'ry inch a sailor

A portion of the ticket revenues from the Faculty Artist Series are used to fund student awards at the Faculty of Music

This recital is performed on the Edith McConica Steinway piano.

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Program Notes

FRANZ SCHUBERT (1797-1828)

Auf dem See (Goethe) (D 543b)

Wohin? (from *Die schöne Müllerin/The Fair Maid of the Mill*, D 795)

Am See (Bruchmann) (D 746)

Auf dem Wasser zu singen (Stolberg) (D 774)

The central image in these four songs is water. Three depict a boat—directly or implied—rocking upon gentle waves; a fourth concerns a brook. *Auf dem See* (*On the Lake*) is in two parts, the first of which is a barcarole—a composition modeled on the songs of the Venetian gondoliers that mimics the motion of a boat upon the waves. The rhythm of the oars is interrupted by the poet's reflections; the second part, a lively return to maritime imagery, evokes the morning breeze.

Wohin? (*Where to?*) is from the song cycle *Die schöne Müllerin*, here in an arrangement for clarinet and piano by Pamela Weston, the British author and clarinet authority. In this song, the second of the cycle, the wandering young miller reflects upon the wonders of a babbling brook that he vows to adopt as his guide. The German baritone Dietrich Fischer-Dieskau, in his biographical study of Schubert's songs, remarks that "the feathery lightness of the melody is so irresistible that few could fail to succumb to its magic."

Another barcarole, *Am See* (*By the Lake*) conjures up the image of sunlight shattering into a play of stars upon the waves. "In the accompaniment we feel the rocking boat," writes the Schubert scholar A. Craig Bell, "and in the inspirational

melody, men's inspirational thoughts." According to Bell, this 36-bar song is "one of the most tender and hauntingly beautiful ever written."

Auf dem Wasser zu singen (*To Be Sung on the Water*), together with the previous two songs, was composed around 1823. Schubert portrays the setting sun in the minor mode and the shimmering waves by a steady stream of sixteenth notes. But each of the three repeats of this strophic song concludes radiantly in the major. "No musical composition could equal this Schubertian blending of intimacy and gaiety, warmth and relaxation," writes Fischer-Dieskau.

- Notes by Robert Rival, doctoral candidate in composition at the Faculty of Music. www.robertrival.com

DOMINICK ARGENTO (1927-)

To Be Sung upon the Water (Wordsworth) for soprano, clarinet and piano

Prologue: Shadow and Substance
The Lake at Evening
Music on the Water
Fair is the Swan
In Remembrance of Schubert
Hymn near the Rapids
The Lake at Night
Epilogue: De Profundis

The British critic and author Norman Lebrecht describes the American composer Argento as "a lonely wanderer among the regimented note-rows of American music." It is a fitting description—Argento has

never adhered to avant-garde techniques—but perhaps an oversimplification. In fact, the composer has regularly incorporated atonal and twelve-tone elements into his lyrical style, but like Shostakovich before him, always within a melodic and tonal framework. Argento is particularly known and admired as a composer of opera and vocal music, no doubt inspired by his soprano wife, Carolyn Bailey, who has premiered many of his works. According to *The New York Times*, “Dominick Argento is that rarity, a contemporary composer who takes the trouble to write gratefully for the voice.”

The exquisitely crafted song cycle *To Be Sung upon the Water*, on poems by William Wordsworth, was composed in 1972. Its transparent counterpoint and clear textures are used to powerful effect. Evident in the carefully etched and contrasting moods is Argento's keen dramatic sense.

The *Prologue: Shadow and Substance* opens the cycle in a somewhat brooding tone, the low register of the bass clarinet evoking the depths of the still water. In *The Lake at Evening*, an intense and angular opening on the subject of war gives way to a meditation on tranquility. *Music on the Water* is calm but penetrating: the high sustained notes in the clarinet mingle with the voice. *Fair is the Swan* features fluid yet rapidly undulating lines in which the voice and bass clarinet often proceed heterophonically—at times in close parallel motion, at others, diverging—like two birds in an airborne dance. Saving the piano for the final cadence, and a pianissimo ripple at that, is a delicious effect. Only a dripping oar disturbs an almost perfect serenity in the fifth song, *In Remembrance of Schubert*, its polytonal setting the only hint of unease. In *Hymn near the Rapids*, bass clarinet figurations represent turbulent waters. *The Lake at Night* grows from an ethereal calm to a forceful climax before returning to stillness. The cycle concludes with an *Epilogue: De Profundis* whose plaintive tone underscores the poet's lament at how “out of tune” we are with nature. - R.R.

BÉLA KOVÁCS (1937-)

Hommage a Carl Maria von Weber for Unaccompanied Clarinet

Born in Tatbanya in 1937, Bela Kovacs studied at the Ferenc Liszt Academy of Music in Budapest and, from 1956 until 1981, was principal clarinetist in the Hungarian State Opera Orchestra. In 1969 he joined the teaching staff of the Liszt Academy. Bela Kovacs is well known as a member of the Hungarian Wind Quintet and the Budapest Chamber Ensemble and as soloist in the first performances of a number of works by contemporary Hungarian composers. Awards in Hungary include the title Artist of Merit and the Kossuth Prize. - Peter Stoll

RALPH VAUGHAN WILLIAMS (1872-1958)

Three Vocalises for clarinet and soprano

1. Prelude
2. Scherzo
3. Quasi menuetto

The vocalise, a composition for voice sung on one or more syllables, originated in the eighteenth century as a vocal exercise without words based on existing music. In the early nineteenth century, another tradition emerged: the performance and publication of such exercises with piano accompaniment. In the twentieth century, the vocalise acquired concert-piece status, at first in France with Fauré's *Vocalise-étude* and Ravel's *Vocalise-étude en forme de habanera*, both composed in 1907. Together with Rachmaninoff's *Vocalise Op. 34, No. 14* (1912), Vaughan Williams' *Three Vocalises* (1958) is among the most often performed in its genre. But what makes Vaughan Williams' contribution a rare treat is its unusual scoring: instead of the traditional and mostly chordal piano accompaniment, here the voice is imitated, and in turn imitates, the melodic arabesques of a clarinet. The stark counterpoint is reminiscent of the austere texture created by Ravel's *Sonata for violin and cello*—

without words, the voice can more readily be treated instrumentally. The staccato effect in the Scherzo is in this respect particularly delightful. - R.R.

DONALD F. COOK (1937-)

From *Newfoundland Folk Songs* for voice, clarinet and piano

1. *Lukey's Boat*
2. *The Banks of Newfoundland*
5. *Jack was Ev'ry Inch a Sailor*

Far removed from Schubert's idyllic and romantic evocations of water is this selection of rough-and-tumble traditional sea shanties from Newfoundland. The tough lives that early settlers to the coast of Newfoundland, mostly fishermen who depended upon their catch for their livelihood, endured is captured in many songs that describe both the joys and sorrows of their everyday lives. *Lukey's Boat* is ostensibly about the impressive qualities of the title character's boat, but abruptly ends with his return to shore where he

discovers his wife is dead. But the tragedy seems to shake the listener more than it does Lukey—he will find a replacement “in the spring of the year.” There are at least six different folk songs that bear the title *The Banks of Newfoundland*. This one describes the fishermen's hard summer months out at sea, grateful to return home “to see our sweethearts and our wives who helped us in the fight.” An instantly recognizable tune, *Jack was Ev'ry Inch a Sailor* is a comic song about a young sailor who, after getting swallowed by a whale, finds a clever way out of his predicament: he “caught the whale up by the tail and turned him inside out.”

An educator, organist, conductor and arranger, Donald F. Cook was born in St. John's and earned his PhD at King's College in London. Cook was instrumental in establishing the School of Music at Memorial University of Newfoundland and was its first director (1975-90). In 1992, he moved to London, Ontario, to become the principal of what is now Conservatory Canada. - R.R.

Texts and Translations

SCHUBERT

Auf dem See (Goethe) Op.92 No.2

Und frische Nahrung, neues Blut
Saug ich aus freier Welt:
Wie ist Natur so hold und gut,
Die mich am Busen hält!

Die Welle wieget unsern Kahn
Im Rudertakt hinauf,
Und Berge, wolkg himmelan,
Begegnen unserm Lauf.

Aug, mein Aug, was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so gold du bist:
Hier auch Lieb und Leben ist.

Auf der Welle blinken
Tausend schwebende Sterne,
Weiche Nebel trinken
Rings die türmende Ferne;

On the Lake

I draw fresh nourishment, new blood
From this wide world.
How gracious and good is Nature,
Who holds me to her breast!

Our boat is cradled on the waves,
In rhythm with the oars,
And the cloud-capped mountains,
Come to meet us.

Why should my eyes be cast down?
Golden dreams, will you ever return?
Dream, begone, golden as you are;
Here too is love, and life.

Twinkle in the waves,
A thousand swaying stars;
Faint mists engulf
The looming distances;

Morgenwind umflügelt
Die beschattete Bucht,
Und im See bespiegelt
Sich die reifende Frucht.

The morning breeze takes wing across
The shadowed bay,
And the surface of the lake mirrors
The ripening fruit.

(Translation Source: The Schubert Song Companion – John Reed)

Am See (Bruchmann)

In des Sees Wogenspiele
Fallen durch den Sonnenschein
Sterne, ach, gar viele, viele,
Flammend leuchtend stets hinein.

By the Lake

Into the rippling waters of the lake
down through the sunshine,
stars, oh, so many,
Come falling, flashing, gleaming down.

Wenn der Mensch zum See geworden,
In der Seele Wogenspiele
Fallen aus des Himmels Pforten
Sterne, ach, gar viele, viele.

If man too becomes like the lake,
into the rippling waters of his soul
down from the very gates of heaven:
Stars, oh, so many!

(Translation Source: The Schubert Song Companion – John Reed)

Auf dem Wasser zu singen Op.72

To be Sung on the Water

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanftschimmernden
Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.

Amidst the shimmer of mirroring waves
swan-like glides the wavering skiff;
ah, on joy's gently shimmering
waves
the soul goes gliding on like the skiff;
for from heaven onto the waves
the evening glow dances around the skiff.

Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seel im errötenden Schein.

Over the tops of the westerly wood,
friendly beckons the reddish gleam,
beneath the branches of the easterly wood
the sweet-flag murmurs in the reddish gleam;
the joy of heaven, the peace of the wood
the soul inhales in the reddening gleam.

Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit;
Morgen entswinde mit schimmerndem
Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlendem Flügel
Selber entswinde der wechselnden Zeit.

Alas, away on dewy wings
from me on the rocking waves flees time.
Tomorrow away on shimmering
wings
as yesterday, as today, again will flee time,
until I upon loftier, radiant wings
myself shall flee the changing time.

(Translation Source: The Fischer-Dieskau Book of Lieder)

DOMINICK ARGENTO

To be sung upon the water

(Poetry by William Wordsworth)



I. Prologue: Shadow and Substance

As one who hangs down-bending from the
side

Of a slow-moving boat, upon the breast
Of a still water, solacing himself
With such discoveries as his eye can
make

Beneath him in the bottom of the deep,
Sees many beauteous sights – weeds,
fishes, flowers,
Grots, pebbles, roots of trees, and fancies
more,

Yet often is perplexed and cannot part
The shadow from the substance, rocks
and sky,

Mountains and clouds, reflected in the
depth

Of the clear flood, from things which there
abide

In their true dwelling; now is crossed by
gleam

Of his own image, by a sunbeam now,
And wavering motions sent he knows not
whence,

Impediments that make his task more
sweet;

Such pleasant office have I long pursued
Incumbent o'er the surface of past time.



II. The Lake at Evening

Clouds, lingering yet, extend in solid bars
Through the grey west; and lo! These wa-
ters, steeled

By breezeless air to smoothest polish, yield
A vivid repetition of the stars;

Jove, Venus, and the ruddy crest of Mars
Amid his fellows beauteously revealed
At happy distance from earth's groaning
field,

Where ruthless mortals wage incessant
wars.

Is it a mirror? – or the nether Sphere
Opening to view the abyss in which she
feeds

Her own calm fires? – But list! A voice is
near;

Great Pan himself low-whispering through
the reeds,

'Be thankful, thou; for, if unholy deeds
Ravage the world, tranquility is here!'

III. Music on the Water

Lutes and voices down th'enchanted
woods

Steal, and compose the oar-forgotten
floods,

While Evening's solemn bird melodious
weeps,

Heard, by star-spotted bays, beneath the
steeps;

Slow glides the sail along th'illuminated
shore,

And steals into the shade the lazy oar.

Soft bosoms breathe around contagious
sighs,

And amorous music on the water dies.

IV. Fair is the Swan

Fair is the Swan, whose majesty, prevail-
ing

O'er breezeless water, on Locarno's Jake,
Bears him on while proudly sailing
He leaves behind a moon-illuminated wake:
– Behold! – as with a gushing impulse
heaves

That downy prow, and softly cleaves

The mirror of the crystal flood,

Vanish inverted hill, and shadowy wood,

And pendent rocks, where'er, in gliding
state,

Winds the mute Creature without visible
Mate

Or Rival, save the Queen of night

Showering down a silver light,

From heaven, upon her chosen Favourite!

V. In Remembrance of Schubert

O glide, fair stream! for ever so,

Thy quiet soul on all bestowing,

Till all our minds for ever flow

As thy deep waters now are flowing.

Vain thought! – Yet be as now thou art,

That in thy waters may be seen

The image of a poet's heart,

How bright, how solemn, how serene!

Now let us, as we float along,

For him suspend the dashing oar;

And pray that never child of song

May know that Poet's sorrows more.
How calm! how still! the only sound,
The dripping of the oar suspended!

VI. Hymn near the Rapids

Jesu! bless our slender Boat,
By the current swept along;
Loud its threatenings – let them not
Drown the music of a song;
Breathed they mercy to implore,
Where these troubled waters roar!
Saviour, for our warning, seen
Bleeding on that precious Rood;
If, while through the meadows green
Gently would the peaceful flood,
We forgot Thee, do not Thou
Disregard Thy Suppliants now!
Hither, like yon ancient Tower
Watching o'er the River's bed,
Fling the shadow of thy power,
Else we sleep among the dead;
Thou who trod'st the billowy sea,
Shield us in our jeopardy!
Guide our Bark among the waves;
Through the rocks our passage smooth;
Where the whirlpool frets and raves
Let Thy love its anger soothe;
All our hope is placed in Thee;
Miserere Domine!

VII. The Lake at Night

Sweet are the sounds that mingle from afar,
Heard by calm lakes, as peeps the folding
star,
Where the duck dabbles 'mid the rustling
sedge,

And feeding pike starts from the water's
edge,
Or the swan stirs the reeds, his neck and bill
Wetting, that drip upon the water still;
And now, on every side, the surface breaks
Into blue spots, and slowly lengthening
streaks;
Here, plots of sparkling water tremble bright
With thousand thousand twinkling points
of light:
And now the whole wide lake in deep repose
Is hushed, and like a burnished mirror
glows.

VIII. Epilogue: De Profundis

The world is too much with us; late and
soon,
Getting and spending, we lay waste our
powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid
boon!
This Sea that bares her bosom to the
moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping
flowers;
For this, for everything, we are out of
tune;
It moves us not. – Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less
forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.



Next on the Faculty Artist Series

Friday, October 27, 2006


Faculty Jazz Quintet

John MacLeod, trumpet; William Carn, trombone;

Terry Clarke, drums; Dave Restivo, piano; Jon Maharaj, bass


7:30 pm. Walter Hall. \$22(\$12 senior/student)

Biographies



Soprano **Lorna MacDonald** enjoys a career of distinction as a singer, voice teacher, full professor and Head of Voice Studies at the University of Toronto. In 2001 she received the honor of being named to the *Lois Marshall Chair in Voice Studies*. In 1997 she received Ontario's prestigious OCUFA Award for "teaching excellence and outstanding contributions to university teaching". Her students are found at major summer programs, international competitions and on opera and concert stages from Victoria to St. John's, and from Santa Fe to Venice.

Reviewers of Canadian performances have written, "fiery soprano MacDonald dazzles" (*Halifax Herald*)... "showcasing the expressive voice of soprano Lorna MacDonald" (*Toronto Star*)... "an absolute jewel" (*Edmonton Journal*). "MacDonald's freshness of tone, her clarity of style and diction, and her beautifully expressive musicianship are served by a perfection of technical mastery which allows her to sing both softly and full on any note in her entire range, as meaning and emotional imagery require." (*Halifax Herald*). In the United States, she received awards from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association. A native of Cape Breton, Nova Scotia, Lorna is a graduate of Dalhousie University and the New England Conservatory of Music, with additional studies in the U.S. and Europe.



A creative programmer, Lorna adapted and designed a show *Marrying Mozart* based on the book by author Stephanie Cowell, in recognition of the Mozart 250th anniversary year. In it she portrays Josefina, Aloysia and Constanze Weber, the sisters for whom Mozart wrote some of his most beautiful arias.

As a master class teacher, adjudicator, Lorna's teaching career and performances span across Canada, in Wales, Taiwan, France, Ireland, the UK, Germany, Bermuda, and throughout the U.S. She has judged for the Metropolitan Opera National Council,

and the JUNO awards. A recent master class for the Canadian Opera Company in Toronto was described as "Music lessons from a master... A good teacher helps young voices toward freer expression. Then came a three-hour master class with Lorna MacDonald, the head of voice studies at the University of Toronto's faculty of music ...soprano became a master of transformation." (*Toronto Star*)

Lorna has sung premières of works by many American and Canadian composers, and her partnerships with pianists Daniel Beckwith, Dalton Baldwin, William Aide and Che Anne Loewen have lead to numerous recital engagements in North America. She recently recorded Mozart's *Exsultate Jubilate* and Buxtehude's *Singet dem Herrn* for CBC's *All the Best* program, was soloist with conductor Helmuth Rilling in the International Bach Festival in Toronto in 2004 and 2005, and she was soloist for Brahms' *Requiem* in Chicago. Her performances and teaching this season take her to Toronto, Halifax, Kingston, Winnipeg, Barrie, and Portland, Oregon.

Known for his virtuoso energy on stage as well as an easy and entertaining way of speaking with the audience, **Peter Stoll** was a prizewinner in the International Clarinet Society Competition and also Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna, which was broadcast on live television across Europe. Peter won First Prize in Chamber Music at the National Competitive Music Festival, for whose 50th Anniversary he was invited back as woodwind adjudicator and soloist in the Gala Celebration Concert in Winnipeg. A graduate of the Faculty of Music, University of Toronto, Peter received his Master of Music degree in Performance from Indiana University.

Peter has been guest soloist with orchestras in Canada and the United States, and was invited to Saratov, Russia

for solo performances with the Saratov Philharmonic's "Volga Wind Ensemble" and to present masterclasses at the State Conservatory.

Peter has been featured on several CDs with the ensemble Continuum, as well as with the Canadian Brass and composer John Gladwell. He has been heard in solo performance on CBC's *Arts National*, *Music Around Us*, *Music Alive* and *DiscDrive*. His recording *Bits 'n Pieces* was broadcast on CJRT and CBC. Peter was featured in a showcase performance at the Ontario Arts Council's *Contact* conference, and now tours extensively throughout the province presenting solo and ensemble concerts. Summer performances have included the Banff Centre for the Arts, the Ottawa Valley Festival, the Niagara International Chamber Music Festival, and as a Mentor at the Boris Brodt Music Festival in Hamilton.

A frequent performer of new music, Peter Stoll, along with composer Randall Smith, was awarded a Commissioning Grant by the Ontario Arts Council for a new solo bass clarinet piece, *Borealis*, which was premiered in Toronto. Peter twice travelled to Munich, Germany with the ERGO ensemble to take part in the AdeVant Garde festival. Other tours with ERGO have included New York City, Finland and Lithuania. Among his recent projects have been with Ensemble Noir and as a core member of the Talisker Players. Peter was a member of the ensemble Continuum for ten years and toured with them to Europe.

Peter is a member of the Toronto Philharmonia, and has performed with the Hamilton Philharmonic and the Kitchener-Waterloo Symphony, as well as with Opera York and the new Grand Salon Orchestra as solo clarinet and saxophonist.

Peter teaches clarinet and chamber music privately and at the Faculty of Music,

University of Toronto. He is also a member of the Royal Conservatory of Music's National College of Examiners and is much sought after as an adjudicator at music festivals across the country.

American pianist **Cameron Stowe** holds a doctorate from The Juilliard School, a Master's degree from The Peabody Conservatory and a Bachelor's degree from Oberlin College Conservatory. Mr. Stowe has received much critical praise and numerous awards for his dedication to the study and performance of song and chamber music. Distinguished honors include prizes from the Wigmore Hall International Song Competition and Tanglewood Music Center, a research grant from the Theodore Presser Foundation, and the Richard F. French Doctoral Prize, Juilliard's highest academic honor.

Mr. Stowe maintains an active performance schedule as a collaborative artist, having performed recently at The Kennedy Center, Festival Radio France, Lincoln Center's Alice Tully Hall, Ravinia Festival, Stratford Festival, Weill Recital Hall, La Jolla Chamber Music Society, Philadelphia's Academy of Music, New York's Metropolitan Museum of Art, and the Asociación Cultural Humboldt in Caracas, Venezuela. Upcoming engagements include the world premiere of a song cycle written for Mr. Stowe and soprano Sari Gruber by renowned composer George Tsontakis.

A dedicated educator, Mr. Stowe has presented master classes and educational programs throughout the United States. In 2004, he joined the music faculty at the University of Toronto to develop a new graduate program in collaborative piano and teach courses in song interpretation and ensemble performance.



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